

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

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WINTER 1982

CONVENTION PLANS COMPLETED

By now, you have no doubt circled the dates March 11-13, 1983, on your calendars. If you haven't, do it today! The AKT Board has planned a full weekend of workshops, productions, and special events that you aren't going to want to miss!

Our very special guest will be William Gibson, playwright, who will be inducted into the Kansas Theatre Hall of Fame. A former Topekan, Gibson has carved a special place for himself in contemporary theatre with such plays as The Miracle Worker, Two for the Seesaw, and most recently, Monday after the Miracle. Gibson will visit informally at a "fireside chat" with Convention registrants following the Hall of Fame Dinner Saturday night.

Forrest Newlin, formerly on the ESU faculty and now Designer at Texas Tech University in Lubbock, will deliver an address on Friday afternoon, as well as critiquing designs submitted to the Design Showcase.

Other events planned include our sixth Festival of American Community Theatre (FACT), several secondary school productions, workshops in various aspects of stagecraft, acting, choreography, making connections (getting an agent), and volunteer management, not to mention AUDITIONS!

This year, for the first time, the Kansas Alliance for Arts Education (KAAE) will be joining us for a special day of lecture/demonstrations by non-arts teachers who use the arts in non-traditional ways to help teach core curriculum courses. Four presentations will be made Saturday, March 12th, followed by discussion and general sharing of "neat ideas."

The AKT Annual Business Meeting will be held Sunday at the FACT Awards Brunch.

Be on the lookout for the Convention Program which will be mailed to you in early January.

IT'S A FACT! THIS IS A FACT YEAR!

1983 is the sixth time Kansas will have participated in the Festival of American Community Theatre. We have lined up three highly qualified adjudicators, each of whom will respond to each production without hearing the other responses first, and they shall choose Kansas' entry to the Region 5 FACT in Iowa City March 18-20.

Gresdna Doty is a Professor of Theatre at Louisiana State University in Baton Rouge. She directs the theatre program at LSU and has directed productions not only on the college level, but also for community theatre. She has served as the National Chair of the American College Theatre Festival from 1976-1979.

Dale Huffington is Managing and Artistic Director of one of the largest community theatres in the country, the Chimera Theatre in St. Paul, MN. He previously taught directing at the University of Minnesota and helped found the Minnesota Association of Community Theatre. He has served previously as an adjudicator for FACT and ACTF.

Howard Orms is Professor of Acting and Directing at Southwest Missouri State University. He is the former Managing Director of Tulsa Little Theatre, the Des Moines Community Playhouse and the Nashville Community Playhouse. He was President of the American Community Theatre Association for three years.

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Good News About

IN MEMORIAM

ROGER MOON, former director for Vassar Playhouse and former Secretary/Treasurer of AKT, has been appointed to the theatre faculty at Ottawa Univ.

HAROLD NICHOLS, Director of the Theatre Program at Kansas State University and former Chief Regional Officer of Region 5 of the American Theatre Association, is the newly appointed AKT Membership Chair.

LAURIE VANDERPOL-HOSEK is the newly appointed Chair of the Children's Theatre Division of AKT, following the resignation of Sharon Sikes from that post.

TERRANCE MCKERRS is the new Artistic Director at Topeka Civic Theatre and he will be joined shortly by DENNIS LAMBERSON, the new Designer/Technical Director at TCT. KATHRYN OFFEN joined the TCT Staff as Resident Costumer in August.

JOYCE CAVAROZZI, former AKT President, is the National Program Chair for the American Theatre Association Convention in Minneapolis this August.

PAUL STEPHEN LIM's play, Woeman, was presented in New York last spring by the Shelter West Repertory Company.

ROGER BEDARD, now a faculty member at Virginia Polytechnic Institute and State University, is author of two brochures on creative drama and drama/theatre for children. He is also a member of the steering committee for four national symposia on "Creative Drama in a Developmental Context" to be held in the fall of 1983. He was master teacher for a second year of the "Creative Drama in Your Classroom" workshop at the Virginia Theatre Conference Convention.

KAT MATASSARIN is a graduate student at Virginia Polytechnic Institute and State University.

LAURA BARRETT JONES, former faculty member at Emporia State University Theatre, is a Ph.D. student at the University of Denver.

(If you have news to share in this column, please contact the AKT Central Office.)

Merna Pritchard, former President of the Kansas Community Theatre Conference, died this past July. Besides providing leadership for the community theatres of Kansas during her tenure on the AKT Board as KCTC President, Merna was a major contributor to her own community theatre in McPherson, as actress, director, and general energizer. She will be sorely missed by us all, and our sympathies are extended to her children, Laura and Price.

OTHER NEWS

Topeka Parks and Recreation Department has announced the re-opening of their theatre program and newly renovated facility. Now named the "Helen Hocker Center for the Performing Arts," the former Playhouse in the Park will be embarking on a full program of children's and adult's productions. As announced in the last MARQUEE, Jo Huseman, Ph.D. Candidate at K.U., is their new Director. Break a leg, Jo et al! (See "Theatre Across the State" for schedule).

A new scholarship fund has been established at KU by a \$100,000 gift from the Mary Pickford Foundation of Santa Monica, CA. The scholarship will be known as the Charles "Buddy" Rogers Scholarship Endowment Fund. Mr. Rogers graduated from KU in 1926 and became an actor and band leader. His marriage to Mary Pickford ended with her death in 1979. The Community Theatre in Olathe is named in his honor.

Hutchinson Repertory Theatre announces its third annual Festival of New Plays, June 17, 18, 19, 1983. This Festival is designed to provide three playwrights an opportunity to work on a new script. A professional company of actors will rehearse each play, then present it before an audience as a simply staged work-in-progress. For further information, contact A Festival of New Plays, Dept. J, Hutchinson Repertory Theatre, 126 East 2nd Ave., Hutchinson, KS 67501. Phone 316/663-7788.

The Kansas University Theatre for Young People will tour Dandelion this spring with the support of the Kansas Arts Commission. Contact KAC, 112 West Sixth, 4th Floor, Topeka, KS 66603.

TRICKS OF THE TRADE

With the ever increasing pressure to cut budgets, school boards tend to slice the drama dept. budget first. Now is the time drama teachers need to take a crash course in purchasing. In this letter I wish to cover a few ideas I've taught at WTA workshops on how to get the most purchasing power for the dollar in theatre.

1) Lamps for stage lighting fixtures are perhaps the major dollar item in theatre budgets, and the most money is wasted in this area. The proper selection of lamps with the highest rated length of hours is always the best buy, however initially they cost a few dollars more. Purchase lamps in advance and the largest volume you can, the best discounts are available this way. If you purchase for a public school make sure you're buying lamps on the "State Lamp Contract". This contract is available to all public schools and governmental agencies. Since state money purchases the greatest amount of lamps in Wisconsin, the contract makes sure the state gets the best price available (as much as 2/3 off list price on stage and studio lamps). Mainstage Theatrical Supply is the only theatre specialist who sells on the contract pricing.

2) Color Media is a much less expensive lighting need, however in a years time these purchases can really add up. Again the best way to save money is by purchasing the more expensive type of color filter such as Roscolux. Roscolux will last many times longer in incandescent lighting fixtures as opposed to Roscolene which will last only one or two shows. Roscolux is designed for use in quartz fixtures. If store! properly you'll be able to pull most of the colors you need from stock, thus lowering your production costs.

3) Casein paints have been the standard in theatre for many years. However along with the constant industrial research into new products comes a paint which is much more than suitable for theatre. Vinyl acrylics are the newest paints that manufacturers have introduced to theatre, Rosco Supersaturate, Muralo Vogue Deep Colors an Cal-Western Show & Display colors to mention a few. Vinyl acrylics are more cost efficient than casein if you use only one type of paint at your theatre. Casein when used properly can be thinned and works fine for painting muslin and primed wood. Vinyl acrylics can also be thinned and can be applied to muslin, unprimed wood, metal, styrofoam, urathane foam, and most other plastics. Yet it washes up with warm water and soap. If only one paint is used at your theatre vinyl acrylics does more and costs less. Vinyl acrylics have an unlimited shelf life unlike casein which can spoil without proper storage. Hence you can save in two ways, no stock loss on the shelf and it adheres to more surfaces eliminating other more costly paints.

4) Never compare percentages off list price for products. Many products have no official list price. Always compare the specific price that you ultimately end up paying. Also keep in mind the freight costs. Almost

all companies charge the freight to the customer, the farther away you order the product the more it will cost. You must compare this cost also.

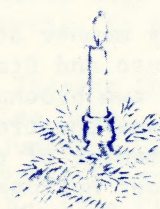
These are just a few ways to cut costs. If you need more information or have other hints contact myself or another colleague and share your information.

PAINTS: Cover casein and vinyl acrylic paints with half an inch of water before resealing the can. This will form a protective layer to prevent paint skins from forming and will help keep air away from casein paint so it will not spoil as fast.

STAGE PIN CONNECTORS: Use a #8 internal tooth lock washer between the Sta-Kon and the head of the brass screw inside the connector to prevent the screw from unscrewing itself when heating and cooling during use.

LAMPS: Save your stage and studio incandescent lamps that burn out leaving a light yellow-green powdery film on the inside of the glass. These are defective lamps that should be returned to the seller for free replacement. Quartz lamps have a similar failure which blackens the inside of the glass.

COLOR MEDIA: Always mark your pieces of gel with its color number after cutting. This will add to your ease of sorting it for storage. Use a grease pencil and mark the number in a corner, never mark in the area that is open to the light, the marks will collect heat and burn out your gel faster.



Submitted by:
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Mainstage Theatrical
Supply
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Milwaukee, WI 53202

(This article originally appeared in The Offstage Voice, the newsletter of the Wisconsin Theatre Association. It is reprinted with permission.)

MORE GOOD NEWS ABOUT PEOPLE . . .

JUDY WALLIS is replacing Piet Knetsch as Director of Theatre at Bethany College this year, while Piet is on sabbatical, finishing his dissertation.

RON WILLIS, KU Theatre Professor, will lead a workshop on adjudication for the Indiana Theatre Assn. during ACT

THEATRE ACROSS THE STATE

DISTRICT ONE (NW KS):

Colby Community College
(Phone: 913/)

Oct. 22-24 -- HICKOK!

(An original musical by
Joe Bachofer, Charlotte
Dahl, and Dennis Denning)

This show toured to Quinter, Sharon
Springs, and Bird City under the aus-
pices of the Western Plains Arts Assn.

DISTRICT TWO (NC KS):

Kansas State University
(Phone: 913/532-6875)

Sept. 22, 24-25 -- DAY OF ABSENCE

Oct. 7-9 -- BEDROOM FARCE

Nov. 4-6 -- TOO BAD ABOUT JOE (original)

Nov. 18-20 -- CABARET

Feb. 17-19 -- HOME

Mar. 3-5 -- SUSANNAH (opera)

Apr. 7-9 -- TBA

Apr. 22-23 -- MACBETH

Cloud County Community College (Concordia)
(Phone: 913/)

Oct. 13-14 -- OUR HEARTS WERE YOUNG AND GAY

Dec. 2-3 -- THE IMPORTANCE OF BEING EARNEST

Feb. 17-19 -- ALI BABA AND FORTY THIEVES
(children)

Apr. 20-21 -- Show Case of One Acts
(student productions)

DISTRICT THREE (NE KS):

The Winslow Players (Overland Park)
(Phone: 913/)

March 20 -- Original musical

June -- THE PAJAMA GAME

Topeka Parks and Recreation
at the Helen Hocker Performing Arts Center
(Phone: 913/273-1191)

Dec. 4-5, 10-12, 16-18 -- THE STINGIEST MAN
IN TOWN

Dec. 27-31 -- LIVIN' DE LIFE (children)

Feb. 17-19, 24-26, Mar. 3-5 -- THE DARK AT
THE TOP OF THE STAIRS

(District Three, continued)

Topeka Parks and Recreation, continued

Apr. 8-10, 15-17, 22-24 -- A TOBY SHOW

May 20-22, 27-29, June 2-4 -- GODSPELL

June 22-26, 28-30, July 1 -- WINNIE THE
POOH

July 13-17, 19-22 -- MERLIN'S TALE OF
ARTHUR'S MAGIC SWORD

Oct. 13-15, 20-22, 27-29 -- TEN LITTLE
INDIANS

Nov. 18-20, Dec. 2-4, 9-11 -- SNOOPY

Dec. 26-31 -- RAGS TO RICHES

DISTRICT FOUR (SW KS):

No schedules submitted at this time.

DISTRICT FIVE (SC KS):

Hutchinson Repertory Theatre
(Phone: 316/663-7788)

November and December Tour --

GODSPELL

PUNCH AND JUDY

KENNEDY'S CHILDREN

MAGIC WORLD OF CHRISTMAS

(Oklahoma, Kansas, Wyoming, South Dakota
and Nebraska)

McPherson College Theatre
(Phone: 316/)

Sept. 23-26, 30, Oct. 1 -- THE LAST OF MRS
LINCOLN

Oct. 29-30 -- GOD'S FAVORITE

Dec. 3-5 -- ALL MY SONS

Feb. 4-6 -- NIGHT MUST FALL

Mar. 18-19 -- MARY, MARY

May 6-7 -- A MIDSUMMER NIGHT'S DREAM

DISTRICT SIX (SE KS):

Pittsburg State University
(Phone: 316/321-7000, x 340)

Oct. 19, 21-23 -- PIRATES OF PENZANCE

Nov. 17-20 -- STOP THE WEDDING (original)

Dec. 2-5 -- STOP THE WORLD, I WANT TO GET ON
(Graduate Student Showcase for
Community Theatre)

Apr. 12, 14-16 -- TARTUFFE

MISCELLANEOUS PRINTED RESOURCES

The Arts Reporting Service is published bi-weekly by Charles C. Mark. One year's subscription is \$42, but a 6-month trial offer is available for \$21. Write: ARS, P.O. Box 40937, Washington, DC 20016.

Theatre Crafts is a monthly magazine for people wanting to know about "the working" theatre (lighting, sets, directing, designing, producing, managing, funding, costuming, etc.). One year (9 issues) is currently available for \$17.95. Write: Theatre Crafts, P.O. Box 630, Holmes, PA 19043

"Fantastic New Scripts for Young Audiences" are available from: The Young Charleston Theatre Company, 133 Church St., Charleston, SC 29401.

Fundamentals of Association Management: The Volunteer is available from American Society of Association Executives (ASAE), 1575 Eye St., NW, Washington, DC 20005. Cost is \$40.

Careers in the Arts: A Resource Guide is available from the Center for Arts Information, 625 Broadway, New York, NY 10012, for \$6.75 (includes postage & handling).

Foundation News, a bi-monthly magazine for grantmakers and grant seekers, costs \$24 for 6 issues. Write: Foundation News, Fulfillment Service, P.O. Box 501, Martinsville, NJ 08836.

Marketing for Nonprofit Organizations, 2nd edition, by Philip Kotler, is now available from Prentice-Hall, Inc., Book Distribution Center, Route 59 at Brook Hill Drive, West Nyack, NY 10995. Cost: \$26.95.

The Federal Budget and the Nonprofit Sector by Lester M. Salamon and Alan J. Abramson is available from Urban Institute Press, 2100 M St., NW, Washington, DC 20037. Cost is \$11.50, + \$2 shipping & handling.

Arts Management, a newsletter for "those who finance, manage, and communicate the arts," costs \$10 a year and is available from: Arts Management, 408 W. 57th St., New York, NY 10019.

Volunteer Readership is a catalogue of books on volunteers and volunteer management. It is free from: Volunteer Readership, P.O. Box 1807, Boulder, CO 80306.

Issues in Supporting the Arts is an anthology of papers and reports from the 1981 Cornell conference on the economic impact of the arts. Available from: Cornell Univ. Grad. School of Business & Public Administration, Ithaca, NY 14853, \$6.00).

Public Service Materials Center catalogue includes books on corporate and foundation fund raising, how to secure government grant non-profit management, and other titles. Write: Public Service Materials Center, 111 N. Central Ave., Hartsdale, NY 10530.

The American Arts Alliance has recently published "Guide to Advocacy," which provides step by step information on the legislative and budget processes and offers suggestions on how to communicate with members of Congress. The pamphlet outlines ways to build media and community awareness of the importance of the arts and advocacy on the state and local levels. Copies are available for \$2.50 from the American Arts Alliance, 424 C St., NE, Washington DC 20002.

The National Committee, Arts for the Handicapped, has announced the availability of two new publications: Performance Workshop Project Guide is designed to integrate the handicapped into theatre arts programming and creative activities. Information in the guide is a resource for direction, from getting started to evaluation, and is built upon experiences of the California-based Performance Workshop of the City of Long Beach Recreation Department, Long Beach, CA. The other book, A Review of the Published Research Literature on Arts and the Handicapped, 1971-1981, was published because "the National Committee recognizes the importance of research." The book is a state-of-the-art compendium which reflects key activities in educational research in the arts for handicapped people. Both publications are available for \$5 prepaid, from NCAH, 1825 Connecticut Ave., NW, Suite 417, Washington, DC 20009.

Interchange, the newspaper of the Alliance for Arts Education, is a valuable resource for all who work in the arts. Of particular value is the April 1982 edition, which lists "More than you ever wanted to know about arts and education," a full page of resource materials. It is free. Write: Interchange, c/o AAE, John F. Kennedy Center, Washington, DC 20566.

AKT SHOWCASE FOR SCENE AND COSTUME DESIGNERS

AKT is happy to provide an opportunity for scene and costume designers in Kansas to get feedback on their work from three professionals in the field: Bill Fox, Stage Supervisor for Century II in Wichita; Forrest Newlin, Set and Lighting Designer at Texas Tech University in Lubbock; and Kathryn Offen, Resident Costumer at Topeka Civic Theatre.

Rules for submitting designs and obtaining feedback are:

1. The showcase is open to anyone desiring to participate.
2. Each entry must be accompanied by an entry form (see below).
3. Scene designers may enter as many designs as they wish. Each entry will consist of one rendering (maximum size 18"x30"), plus a ground plan drawn to scale for that rendering. [The face of the rendering should include the title of the show designed, as well as the name of the designer.]
3. Costume designers may enter as many designs as they wish. The sketches with a maximum size of 18"x30" may have fabric swatches attached, with the title of show, character, act and scene labeled on the face, as well as the name of the designer. Actual costumes may be displayed if the designer furnishes his/her own dress form.
5. Renderings may be done in any medium but should be matted for display. Although models can be accepted, a matted color photograph of a model will also be accepted.
6. The back of the rendering should carry a statement of the design concept or approach to the problem as well as a return address.
7. Entries must be securely wrapped in such a way that they can be returned in their original wrappings. AKT accepts no responsibility for damages to any entry, regardless of cause. Consult the U.S. Postal Service for special regulations on mailing matted materials.
8. All entries should be picked up by noon on Sunday, March 13th. Entries will not be returned by mail unless postage is provided by entrant.
9. Entries must be received by March 10, 1983. Because of limited space, AKT reserves the right to choose which entries shall be exhibited for response by the three professional designers.
10. Responses to designs will be made during the allotted conference time period. Entrants must be present for a response to be given.

ADDRESS ENTRIES TO: Ron Fowlkes, University Theatre, Emporia State University,
1200 Commercial, Emporia, KS 66801.

Name _____ Phone (a/c) _____

Address _____

City/State/Zip _____

Title of show designed _____

Date, place, and production organization (if produced) _____

by Ronald A. Willis

Performance criticism is not the monolithic activity it may at first glance appear to be. Festival adjudicators, journalistic reviewers, scholarly critics, dramaturgs, and theatre educators all claim a part of the action. Yet their respective audiences, their communication means, their immediate objectives, and their formal approaches call all differ markedly. I would like here to consider the brand of performance criticism employed by the festival adjudicator: its general parameters, its intent, a projected scheme for its effective execution, and, finally, some cues it provides for training our students who seek to become performance critics of any persuasion.

The festival adjudicator addresses as many as three different audiences. The first is the production team consisting of all those workers who contributed in any way to the theatrical event. Because festivals are broad educational activities, this audience includes not only the individuals responsible for the aesthetic artifact, but also those who engaged in the para-aesthetic activities that helped shape the overall event. The production team is thus a mixture of faculty and student, of performer and technician, of stage and front-of-house personnel.

The second audience is a sometime thing. When it exists it includes members of the general audience who are allowed or encouraged to attend the public critique. Often they are themselves participants in the festival and are looking forward to (or backward on) the same kind of critique. This audience typically acts like a group eavesdropper merely listening in on the remarks directed primarily to the producing company.

The third audience is the committee, board, or other agency responsible for some penultimate action affecting the festival participants. That action may be a ranking, an award, or an invitation to perform in the next level of the festival. This group may be composed of other adjudicators or it may be a separately constituted body.

Typically it has not seen all (or maybe any) of the contending productions and so it depends on reports provided by the on-site adjudicators.

The festival adjudicator may offer both oral and written critiques. The production team usually receives an oral critique either immediately after the performance or sometime the next day. The director may also receive a written critique later which deals with issues not considered in the oral critique, many of them matters which came to mind only after a period of reflection. The general audience members witness only the oral critique. Interestingly, many audience members and production team representatives tape the oral critique for later reference. The remote selection agency may receive both oral and written reports which are often supplemented with slide presentations and give-and-take discussion.

Obviously particular circumstances dictate varying configurations of these specific procedures, but in any event a festival adjudicator inevitably faces multiple communication transactions whenever called upon to share critical reactions to a theatrical performance. However, unlike the journalistic reviewer or critic, the adjudicator does not address potential audience members with an eye to influencing their attendance at or understanding of a particular production.

Although each of the adjudicator's three audiences has a special interest in the performance critique, their informational needs and their perspectives differ considerably. The production team is looking for ways to improve its performance capabilities and for recognition for its accomplishments--although seldom in that order of importance. (In fact, the production team's emotional desire for positive reinforcement can lead to special communication difficulties.) But the overriding educational need of the production team, the need to identify effective theatre principles and practices so as to be able to incorporate them into future performance, presents the adjudicator with a particularized challenge.

The members of the general audience look to the adjudicator for corroboration or modification of their own critical appraisals. Although they may be theatre workers, the fact that they, like the adjudicator, have viewed the performance as spectators means that in this context they are consumers of theatre rather than practitioners. Admittedly the complex social/aesthetic nature of theatre suggests that the line between consumer and practitioner (at least insofar as the idea of psychological participation is concerned) may have to be approached cautiously. However, the informational need of the general audience member is aptly characterized as how to best understand the dynamics of theatre when approaching it as a spectator.

The festival selection agency looks to the adjudicator for detailed observations that will make its qualitative comparisons, rankings, and selections as equitable as possible. Naturally the overall appraisal offered by the adjudicator is important, but for that appraisal to be balanced against the one made by another adjudicator concerning a different production a good deal of comprehensible and relevant supporting data is needed as well. Surely there can be no more frustrating committee activity than the endless shuffling of summary judgments that simply hang in space, unsupported by any data that can render them more understandable to people who did not see the production.

An effective way of meeting the needs of all three audiences is to divide the critique into three parts. The first part is a non-evaluative description of three things: the illusion or fictive world that was perceived, the theatrical means that created that fictive world, and the emotional and intellectual responses it prompted in the adjudicator. The second part of the critique is the appraisal of what was perceived along with the full disclosure of the critical reasons for that appraisal. The final part is advice articulated in terms of alternate possibilities that might profitably be considered and explored by the producing company.

Here we shall emphasize the descriptive section. For many reasons it is the most important portion of the adjudicator's response and it provides the most sugges-

tive approach for performance criticism training.

The tone of the descriptive section, as indeed of the entire critique, is non-authoritarian. The adjudicator is not, after all, an adversary, but rather a fellow theatre worker able to provide important and detailed feedback on the participant's work--feedback that they seldom if ever encounter under other auspices. The detailed and non-evaluative description lets them know just what illusion was perceived by at least one sensitive and articulate spectator. By comparing that perception with their intentions they can engage in rigorous self-appraisal which, in the long run, is a primary obligation for any self-actuating theatre artist. They can also size up the adjudicator. It is undoubtedly true that biases and misperceptions operate in any theatrical communication. An adjudicator ought to establish credibility as an observant spectator each time a critique is undertaken. Describing in detail the aesthetic object--which is aptly defined as the art work perceived by the willing spectator--makes clear precisely what it is that the adjudicator is going to appraise. It also keeps creative choice making power in the hands of the practicing theatre artists and does not cede it over to an outside authority. The non-evaluative nature of the description also keeps at least the early portion of the critique relatively free from the emotional static that so often accompanies appraisal sessions of any kind. The production team members are hopefully brought to the point of considering their work non-defensively and in a cool rather than an agitated state. By taking the time to establish clearly what was perceived, the adjudicator aligns him-or herself with the work by assuming the role of the participating spectator thereby minimizing the adversary tension that so often exists between artists and critics.

Thus, for effective adjudication and, I maintain, for valuable training for all performance critics, focus on the detailed, three-tiered, non-evaluative, descriptive report is extremely beneficial. It moves the adjudicator's and the fledgling critic's attention away from the rash assignment of worth that so often hampers their open experience of theatrical performance and

colors their public behavior. Instead their attention goes toward the lengthy and potentially more balanced consideration of their perception of the art work and, indeed, of the total theatrical event. Since the entire process of doing theatre is ultimately oriented toward creating an object that exists only for perception, such consideration allows everyone greater access to what is all too often a privately held but publicly attacked (or defended) belief as to what the fictive world perceived by the critic really was. Often critics' perceptions do not correspond to the perceptions embraced by others--either consumers or practitioners. If we as educators are to take the desirable steps of promoting healthy self-awareness and developing more sophisticated tastes, we must first identify and then attempt to reconcile the variant perceptions that form the bases for all subsequent partisan critical alignments.

Of course, not all perceptions are equally valid or useful. Some derive from personal pre-commitments and non-relevant emotional and intellectual baggage than they do from apt observations of what has transpired onstage. Some are more detailed and comprehensive than others. The act of describing what one believes he or she witnessed serves to sensitize that person to the possible contaminants of aesthetic perception. One way we can train our students to become performance critics--and more effective theatre artists and audience members--is to engage them in the regular practice of describing 1) the nature of the fictive worlds they perceive, 2) the theatrical materials and practices they believe made that fictive world apparent, and 3) the sequence of thoughts and emotions that the perceived fictive world elicited in them.

Appraisals of the perceived performance need not agree. But the critical bases for those appraisals are deserving of the same explication that characterized the descriptive section of the report. Again the rationale is simply that the act of articulating the premises upon which critical evaluations are made makes for good adjudication and for a healthy self-awareness in students who are formulating their critical positions. Adjudicators and critics, like the rest of us, box

themselves in more frequently with their unspoken assumptions than with any other intellectual error. Bringing these unspoken assumptions into the light of day is the first step toward avoiding performance criticism malfunction.

The adjudicator offers advice to the production team in the form of alternate possibilities for particular decisions it has made. The purpose is to open up, once again, consideration of the process where choices were made that shaped the performance. A side benefit to this practice is the further explication of just what import the adjudicator attached to a particular performance element. The alternative offered need not, strictly speaking, be superior to the choice actually made in order for the production team members to profit from considering it. Any reflection which allows them to reappraise the choice they made makes them more aware of the process performances undergo in coming to life. For student critics this advising procedure sensitizes them to the formative stages of theatrical production and makes them more perceptive observers.

In short, whatever the eventual specialization envisioned by our students cum performance critics, the procedure that informs good festival adjudication can be taken as a fruitful training model. A three part response consisting of the tripartite descriptive report, a qualified appraisal, and a series of alternate possibilities offers a disciplined attack on the problems of both festival adjudication and performance criticism training.

(Editor's note: This article was written by Dr. Willis for the Adjudication Training Workshop offered at the 1981 National FAC Festival in Kalamazoo, MI. It is reprinted here with permission.)



Calendar

COSTUME PARADE - 1983

December 4 -- FACT Technical Meeting
ESU, Bruder Theatre
(King Hall)
1-3 p.m.

December 11 -- AKT Board Meeting
Central Office
1334 Lakeside Drive
Topeka
12 noon

March 11-13 -- AKT 9th Annual Convention
6th biennial FACT
Auditions
KAAE symposium
Emporia State University

March 18-20 -- Mid America Theatre Conf.
4th annual Convention
Region 5 FACT '83
Iowa City, IA

June 8-11 -- National FACT '83
Haines, Alaska

August -- AKT Board Retreat
Date and place TBA

August 7-10 -- ATA Annual Convention
Minneapolis, MN

March '84 -- AKT 10th Annual Convention
Place and dates TBA

August '84 -- ATA Annual Convention
San Francisco

For the first time, AKT is sponsoring a Costume Parade at this year's Convention. The date is Friday, March 11, 1983, after the last FACT production. The place is in King Hall Lobby (just outside the Bruder Theatre where FACT will be held). This is a "share your costumes" time, not a competition. It will be narrated by John Holly of Music Theatre of Wichita and by Dick Welsbacher of Wichita State University Theatre.

There are only two rules: provide your own models and RSVP by March 7th. Please return the following form to: Joyce Cavarozzi, Wichita State University Theatre, Wichita, KS 67208. For more information, call 316/689-3363.

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE (a/c) _____

YOUR THEATRE'S NAME _____

NAME OF PRODUCTION/S _____

NUMBER OF COSTUMES _____

NAME OF COSTUMER _____

VASSAR PLAYHOUSE DINNER THEATRE has announced their 1983 Summer Calendar (don't you wish you were so organized??)

June 7-26 -- BRIGADOON

June 28-July 10 -- STREETCAR NAMED DESIRE

July 12-Aug. 7 -- WEST SIDE STORY

Aug. 9-21 -- WAIT UNTIL DARK

Aug. 23-Sept. 11 -- WORKING

By subscribing now you can save 20% over next summer's prices. For further information, call 913/828-3249, or write Vassar Junction, Vassar, KS 66543.

THINK AHEAD

CORRECTION

Kansas Arts Commission deadline for submitting grant proposals is March 1, 1983 (and not March 15th as reported in the last MARQUEE).

ADDITION

McPherson College Theatre has joined other organizations in offering free tickets to AKT Members (with card.).

A tale of six theaters

—by Joan Wingerson

Perhaps the most dramatic development in theatre in Kansas is the accelerating growth of interest in community theatres over the past decade. Twink Lynch, executive director of the Association of Kansas Theatre, reports that there are about 35 community theatre groups in Kansas currently producing. Others are emerging, and some are active sporadically, depending on the leadership and interest available in the community at a given time. A sampling of what is going on in community theatre in Kansas follows. The stories of these six community theatres indicate the diversity of effort and personality of the community theatre movement.

Pittsburg

Beverly Corcoran has been the source of energy for the establishment of community theatre in Pittsburg. After her husband's death, Mrs. Corcoran moved to Pittsburg from New York to be near her daughter and family. With experience in community theatre, she began looking for allies to her interest. She found Diane Neighbor, Pittsburg Arts Council president, and Richard Horton of the Pittsburg Parks and Recreation Department; with their enthusiastic support, the work began.

"We went to the community with our hat in our hands, asking for their help," Mrs. Corcoran said. She spoke to every civic and fraternal organization in town, and always came away with financial assistance. A fundraising committee mailed letters to every home in Pittsburg asking for small donations, and the people responded. An industrialist gave the group \$800 to pay the royalties for the first production, *Music Man*.

"I thought, upon arriving in Pittsburg in 1977, that it would be difficult to get an audience. However, it has not been too difficult—the people here were starving for live theatre," Mrs. Corcoran said. The production costs for *Music Man* were paid for on opening night.

Since its successful beginning, Pittsburg Community Theatre (PCT) has grown and matured, but not without problems. With the cooperation of the membership, board of directors, Parks and Recreation Commission, and arts council, however, the problems have been overcome.

During the summer, PCT performs in the park under the sponsorship of the Parks and Recreation Commission. During the current regular season, six productions have been mounted, including *A Christmas Carol*, *Sound of Music*, *Man-in-the-Moon Marigolds*, as well as creative dramatics workshops for children and readers' theatre.

Before PCT members cleaned it up and began using it, the 2,300-seat theatre on the main level of Memorial Auditorium had been gathering dust and debris for many years. The group had free use of the theatre, but the need for renovation became pressing. Last year, a ½-percent sales tax was passed to run for five years and to be used exclusively for renovating and restoring Memorial Auditorium. During the time PCT will be displaced, the group plans to perform in smaller, more intimate settings.

In 1984, PCT will return to the historic theatre where Ziegfeld's Follies and John Phillip Sousa's band once performed. With such a heritage for inspiration, PCT continues to aspire to the highest quality of theatrical entertainment.

Topeka

Topeka Civic Theatre (TCT) was founded in 1936 and used the Women's Club Auditorium for performances for its first 20 years. Louis Sweet was its first regular director and was paid about \$50 for each production. During the Depression and World War II, TCT enjoyed great popularity. However, it fell on hard times during the '50s and '60s. It had no permanent home but moved its productions from junior high auditoriums to upstairs rooms, and eventually to the Jayhawk Theatre, following merger with another local theatre group.

In 1971, TCT inherited a bundle of stock which became the nest egg that enabled the group to start planning purchase of a facility. Following a successful fundraising campaign, they bought the Warehouse on the Levee; TCT has mounted a full season of plays every year since the first production there in 1974.

The former warehouse has been converted into an intimate dinner-theatre, seating nearly 200 people at tables in a semi-circular arrangement on three levels. Buffet dinners are served from an adjacent boxcar, with drinks served before the show and during intermission. The whole evening-out concept has attracted Topekans, who fill the theatre for 12-18 performances of each of the eight productions during the regular season and as many as 26 performances of the summer musical.

But it is the consistently high quality of the productions which has created a loyal theatre audience in Topeka and has allowed TCT to grow into a major business, with seven full-time and many part-time staff members. Although it has professional leadership, TCT relies completely on its dedicated volunteers for its artistic work on and behind stage.

Even though the commitment to rehearse and perform in a long-running production is considerable, there is ample opportunity for actors to develop their talents in a professional setting. The TCT production of *The Good Doctor*, directed by Donald Bachmann, was the national winner of the Festival of American Community Theatres in 1979. Two other productions have been state festival winners.

Waterville

More than 100 years ago the railroad was built as far as Waterville, where it stopped temporarily before being extended to the west. A hotel was built near the depot and an opera house across the street. In 1969, after years of disuse, the opera house was cleaned, renovated and opened for performances by Continental Theatre Company, which then was a Kansas touring group. The opera house has been open ever since then, with a summer theatre schedule that brings other touring theatre companies to Waterville. The season has expanded to one play a month, May through August, and several special engagements during the rest of the year.

Happy Holidays

This article appeared in the Kansas Arts Commission May 1982 newsletter and is reprinted here with permission.

Local productions were started about ten years ago and have proved to be the most popular events on the schedule. Directed by Maxine Kotapish, a retired teacher who says that each play is her last one, the plays draw an audience from all over Marshall County as well as the surrounding area. The Waterville Summer Theatre offers the only live adult theatre in that part of Kansas.

Cle Nelson, who has been active in all aspects of production, said, "This year we have had more men than women auditioning for parts, which is a change and an indication of the widespread interest in our local productions." Except for a small fee paid to the director, all of the actors, stage crew and publicity workers are volunteers. This spring a live, local production of *On Golden Pond* will be seen in the old opera house of Waterville, population 691.

Ottawa

The first production by Theatre on a Shoestring in Ottawa during February brought out a crowd of almost 600 people, more than had attended any other event in the four-year history of the remodeled Memorial Auditorium. *You Can't Take It With You*, directed by Max Fridell, was so popular that the group is planning a summer fundraising event in the park, including an ice cream social, puppet booth, jugglers, and minstrels to support a fall production of *Solid Gold Cadillac*.

Dianne LeMaster, one of the six or seven founding members of Theatre on a Shoestring, said there was a great deal of interest in establishing a community theatre after 16 years without one, and many people worked to make the first production successful. They knew it would be a costly undertaking since they had to pay for use of the Memorial Auditorium, newly remodeled following a successful bond issue and operating as a non-profit organization.

Two of the actors were the Methodist and Baptist ministers whose churches are across the street from each other. In *You Can't Take It With You*, their characters are antagonists. The ministers carried their stage feud into humorous comments during their Sunday morning services, which are carried on local radio stations. That was just one example of the community's involvement in the efforts of the theatre group.

By using shoestrings in many ways, even as ribbons for corsages and boutonnieres on play nights, the group plans to keep their efforts visible in the community. A logo contest using the

shoestring motif resulted in a design which will be used in future publicity campaigns, and the future looks bright for the Theatre on a Shoestring in Ottawa.

Salina

Back in the early '50s a number of people in Salina organized a little theatre group which presented plays in the Red Cross Building at Schilling Air Force Base and later in a school. When growing interest demanded a more formal type of organization, with the capability of presenting a full season of local productions, the Salina Community Theatre was formed and Charles Kephart was hired as full-time managing director. Although the top floor was condemned, the radiators banged, the floors creaked, and the roof leaked, the old Washington School was a welcome rent-free home. During the summer, "theatre under the stars" was offered in the city parks.

In 1971, when Washington School was finally condemned, the Salina Community Theatre made a deal with the city. The theatre group agreed to raise the money privately to build a performing facility, and the city agreed to accept the building and assume full responsibility for it. This ambitious fundraising campaign succeeded, not without seemingly insurmountable problems and tremendous efforts by community members, and the new theatre opened in June, 1973, with a production of the *Music Man*.

Today, Charles Kephart is still the managing director and the theatre is strongly supported by the community. Five plays are produced each year, including two dramas, two comedies, and a summer musical which runs for three weeks.

Garden City

The Garden City Community Theatre has been in operation for six years under the sponsorship of the Garden City Recreation Commission, with Doral Mancini as artistic director. Guest directors, actors and audiences come from Garden City and many small towns in the surrounding area.

As in other towns, the Garden City Community Theatre (GCCT) started with a production of a musical which was so successful that the program has grown to as many as five plays a year. Although the annual musical is still the most popular and ambitious production, GCCT produces other kinds of theatrical events as well. This year an evening of opera selections, with costuming and a narrator to set the scene, was also a sellout.

Since Garden City is the largest town in the area (the next town its size is an hour away), the activities of Garden City are very important to a large area of southwestern Kansas. The local newspaper and public radio station have been very helpful in promoting and publicizing events.

A recent survey showed about 6,000 people from Garden City, population 30,000, and the surrounding area participated in the theatre projects last year, as audience, players, crew, and support group.

Each year the elaborately-staged musical costs about \$12,000 to produce. This amount includes costumes which are researched and replicated as authentically as possible. As a part of the activities surrounding a production, community groups are taken on tours of the sets and to see the costumes. Fortunately for GCCT, an auditorium at the junior college is available for their plays.

Association of Kansas Theatre

The Association of Kansas Theatre (AKT) provides community theatres with opportunities for growth and recognition. AKT is the state affiliate of the American Theatre Association and maintains a Topeka office to provide information and assistance for community, university, children's and professional theatres in Kansas. Sponsorship of statewide conferences and performing festivals is a major responsibility. The Festival of American Community Theatre (FACT) held every other year, will take place next in Emporia in 1983. At that time theatre performances will be juried and a new state winner will be chosen. The winner will compete in a regional festival for the chance to compete for the national prize.

In some towns the availability of a performing facility prompted the establishment of a community theatre, while in other towns the success of the community theatre initiated the acquisition or renovation of a proper facility. In all cases, successful community theatre is the result of the work of people dedicated to the importance of that special experience which live theatre can provide, taking us out of our everyday existence and giving us the opportunity to respond with intensity of feeling and with delight. Successful community theatre is dependent on a responsive and appreciative community.

There are organizations within the arts—arts service organizations as they are usually called—which exist not to create or present the arts but to help others do so. They exist to serve artists and arts organizations, and they have grown in number and variety over the last two decades.

The kinds of services these organizations provide may be divided into two categories, both of which a service organization may offer, although most specialize in one or the other. The first category is individual counselling, providing assistance which is tailored to particular individuals or groups. The second is support services, "packages" of standard services like information, training, and advocacy, which are developed based on input from the field and then used or purchased by whoever needs them.

One distinction which may be made is between those service organizations which are constituency-based and those which are not. For the former, the emphasis is on providing services to their members, be they organizations or individuals, and their strength stems from this selective focus.

The other type of service organization seeks to provide assistance to a variety of groups and individuals, whether members or not. For such organizations, too, their strength is their focus, but that focus tends to be on the functions they perform. Using economies of scale and the advantages of specialization, they perform activities which others cannot do or cannot afford to do. They cross over the boundaries between disciplines and groups.

Both types of organizations are important, both needed. Both must work closely together if either is to serve the arts effectively.

Service organizations are all under question in this time of economic difficulty. They should be, as should everything else. Re-examining the importance and relative priority of each function that we perform and each organization we support is difficult, but it is the only real way to determine how limited resources should be allocated.

The danger for all of us, however—service organizations, artists, arts groups, and others of us interested in the arts—is that such re-thinking won't be deep enough or objective, and that the analysis of service organizations won't get beyond a rephrasing of generalities or the use of code words like "overhead" and "duplication," words which reflect valid concerns but which also suggest pre-judgment.

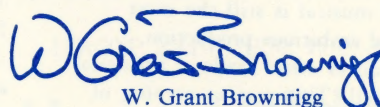
The danger is that the essential work of service organizations may be ignored,

which would be damaging to the long-term interests of the arts. Service organizations are unique because they focus on support systems for the arts more than on the art forms themselves. They seek to strengthen both the internal support structure (the management) of the arts, as well as the external (audiences, contributors, patrons). The results of a service organization's work are long-term improvements, increased skills, and better information—results that are often indirect, not immediately apparent, and hard to quantify. Proof of their value can best be found in the elimination or reduction of problems.

In this respect, service organizations are like the overhead functions of planning and advertising in a corporation, or like technical maintenance. For example, the service crew of an airline works with the nuts and bolts, the grease and re-fueling. To carry the analogy into the arts, the aircraft are flown by the artistic and administrative directors. It is when the planes stay up and everything is running smoothly—in effect, when service work seems most unnecessary—that maintenance has done its job.

Like maintenance, the work of an arts service organization can easily be postponed, but the results may be the same: eventual breakdowns, major repairs, failures. One of the most insidious problems facing the non-profit world today is that without the resources to cope with the immediate pressures of uncertain grants and violent cash flow fluctuations, organizations are forced to postpone maintenance, and in fact, almost everything else having to do with the "long term." Ask any arts organization whether it wants \$3,000 now or services that will bring \$22,000 worth of benefits in three years, and the answer will be immediate: "I'll take the \$3,000 now so I can pay the rent and survive for three years. I'll gamble that things will be better then, and I can make other improvements on my own."

The problem is that this gamble almost never pays off, and the situation becomes a truly vicious circle of short-term solutions to long-term problems. As long as the arts do not receive enough direct funding to help them take care of both the long and short term, arts service organizations have an important role, and an important reason to exist. Regular maintenance is inexpensive; major breakdowns are not.


W. Grant Brownrigg
Director

Editor's Note: This article appeared in the March, 1982 issue of American Arts Magazine. Since it deals with the importance of service organizations such as AKT, it seemed appropriate to reprint it in MARQUEE. The article is reprinted by permission from American Arts Magazine, copyright © 1982 by the American Council for the Arts, 570 7th Ave., New York, New York 10018. Subscription rates for this magazine are \$15 for one year.



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